

# THE COLONIAL NEWSLETTER

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## SUBSCRIPTIONS

Numerous inquiries have been received regarding subscriptions to The Colonial Newsletter, and now we must formulate a policy on this matter. In its early days this publication was supported entirely by contributions; later, a few subscriptions were accepted. When your editor accepted from Al Hoch the task of editing and publishing CN, we continued to send copies to these "subscribers". We believe that all existing subscriptions have now been fully satisfied.

The purpose of The Colonial Newsletter is to serve as an information exchange media for those seriously interested in Colonial American Numismatics. It is not published as a profit making venture. The costs are significant and are presently being borne by a very few individuals. We believe it only fair that this support be spread over a wider area.

Consequently, we have decided to establish the amount of \$ 5.00 as a basic annual contribution from those who wish to receive CN. This is not a subscription in the usual sense as we do not promise a specific number of issues within a given time period; however, our objective is a minimum of four issues each year.

Some have argued that \$ 5.00 will not suffice, and they may well be correct. To those who feel sufficiently concerned with the continued publication of CN and believe that it serves a useful purpose, we urge you to contribute whatever extra amount you may desire. To those patrons who have already done so, our sincere thanks.

Please send your contributions to The Colonial Newsletter, P. O. Box 2014; Little Rock, Arkansas. Thank you.

JCS

## OF SPECIAL INTEREST IN THIS ISSUE

RF-9 --- What do the initials TWI and ES mean on the 1783 Washington Cents ? --- Comments by Dr. George J. Fuld.

## NEXT ISSUE

A thought provoking paper by Everett Sipsey --- New Facts and Ideas on the State Coinages -- A Blend of Numismatics, History, and Geneology.



## ● LETTERS ●

-- from Edward R. Barnsley

In my article on the Connecticut Series which monopolized the last issue of your Newsletter to the exclusion of other interesting material, I pulled a gigantic boner which immediately won me the booby Oscar of the numismatic year. Rushing around to rearrange my pertinent notes and memoranda into manuscript form, I confused obverses 16.6 and 16.5 of 1788 with those of the same designation for the year 1787. These two dies are indeed identical to one another as stated on page 30, but their combinations are listed very incorrectly.

So - please amend your copy of the said Newsletter to drop 16.6 - H of 1788 because it has the same obverse as 16.5 - H of 1788. Combination 16.6 - NN.2 of 1787 has quite a different obverse from 16.5 - n and 16.5 - p, so of course, its designation should not be changed to 16.5 - NN.2 as I erroneously proposed.

After having done so many equally dumb things during my past half-century of coin collecting, it is now a little late in life to make apologies for such inaptitude. Remember that back in 1859 Dr. W. M. Dickeson presented his pioneer NUMISMATIC MANUAL to the public "with hope that charity will cover up the short-comings and defects which, in all probability, exist in this our effort". What I need is some of this century-old charity extended to Dickeson. Even S. S. Crosby, to excuse some of his errors, quoted the old couplet:

"Whoever thinks a faultless piece to see

Thinks what ne'er was, nor is, nor e'er will be."

I am sure that you will like to know that the cooperation received from other collectors after publication of my article has been unpresidented. In fact, several new important discoveries have been reported already. Others are expected to follow. Sent to me for authentication by three different collectors were:

First, a double struck 1787 16.5 - p which turned out to be the very same piece Miller handled 44 years ago, the reverse of which he thought to be a new die called u, (page 30);

Secondly, an example of the unlocated 1786 4.2 - G which is no doubt the missing piece from the alleged Stepney Depot hoard. (page 27). This is an especially interesting discovery because the obverse is convex like the sunken state of the 1785 obverse 7, whereas the obverses of its two other combinations of 1786, 4.2 - R and 4.2 - S, are both flat.

Lastly, another collector submitted a photograph of a brand new, inedited 1787 reverse quite similar to Miller's G. It is to be hoped that he will soon publish this serendipitous find for the edification of all of us specialists in the Early American field, because as stated in my article, "The discovery of a heretofore completely unknown die, after a century of specialized collecting (is) a rare and unexpected event".

Two different independent sources alleged to have uncovered examples of the ephemeral 37.4 - RR of 1787 mentioned by Miller but not subsequently authenticated. (page 17). Close examination of both pieces, however, revealed that they were in fact poorly preserved specimens of the rather similar looking 39.2 - ee with the blundered B on the obverse obliterated and last fleuron on the reverse missing. Consequently, I recommend that the existence of 37.4 - RR be indicated by a question mark pending the rediscovery of Miller's reputed combination of these dies.

My statement that no example of 33.7 - Z.9 had been located likewise needs correction. (page 31). One specimen in a private collection has just been verified, and its correct attribution authenticated by both T. L. Craige and R. Picker.



— from Everett Sipsey

Mr. Barnsley's paper in the March issue certainly shows his very deep interest in the Connecticut series. A statistical study by him of his large collection would be interesting both on a weight and diameter basis. A comparison of the long 1787 cinquefoil series against Douglas' Fugio measurements might be very revealing.



## THE FRENCH AMERICAN COLONIAL COINAGE OF 1670

### SONNET.

Vast leagues of mountain, plain and inland sea,  
Sweeping from where the Atlantic surge pours  
Their stormy thunders on grim Labrador;  
Through mighty valleys, where each ancient tree  
The monarch of long ages seems to be;  
Where dim woods echo great Niagara's roar;  
And white sand lies on Louisiana's shore;  
This was the empire giving birth to thee.  
The knights are dead, dead are the men-at-arms,  
Who won this realm with toil, and ringing cheers;  
And rust lies red and deep on sword and lance,  
That answered then to wild war's loud alarms;  
Only you bring from out the vanished years,  
The blazonry and arms of sunny France.

THOS. S. COLLIER.

## ● RESEARCH FORUM ●

## RF-9

In the December 1963 issue of CN query RF-9 was published in RESEARCH FORUM at the request of one of our readers:

What are the initials T.W.I. and E.S. that appear on the reverse of the Washington Military Bust; to whom do they belong and what verification is there to back this up?

Dr. George J. Fuld has provided a detailed and interesting commentary on this subject. It is a pleasure to publish his comments on RF-9.

(Manuscript received Jan. 12, 1964)

What do the initials TWI and ES mean on the 1783 Washington Cents? On this subject I believe I can dispel a lot of doubt as to the origin of the initials, and offer reasonably conclusive proof as to the meaning.

First, let us consider earlier thoughts on the subject. Apparently most authors took these pieces at face value and assumed them to be contemporary. This is virtually impossible as the words ONE CENT were not even used until 1786 (Thomas Jefferson and Robert Morris discussions and report on currency to Continental Congress). Also, 1783 is an anniversary year of the independence of the U.S. - being officially recognized since the peace treaty was signed in this year.

The first listing of the 1783 Military Bust cents were in Dickenson and Snowden and Hickcox (1859, 1860, and 1858 respectively). Actually, Hickcox in his 1858 edition (p.77) does not fully describe the Military Bust piece, but in the subsequent issue of Hickcox (The Banker's Magazine and Statistical Register, XI, Nov. 1861, p. 333) he gives the initials on the reverse of the Military Bust cent as T.W.J. and K.S. The initial appearance of this faux pas apparently was in Snowden, 1860, and unfortunately repeated by L. Forrer in Numis. Circ., XX, 14025, (1912) and subsequently in his Dictionary of Medallists Vol. 6. In addition to one reference by Frank C. Higgins, the only other bad attempt to identify these pieces was in an auction sale by Henry Chapman where he says the initials stand for Thomas Wyon the First (I. standing for one). Baker did not hazard a guess as to the meaning of the initials, nor did Crosby.

In considering the whole series of Washington 1783 emissions -- that is: the Draped Bust cents, the Military Bust cents, the Double Head, and the Unity States -- they must be considered as a whole, and all the available evidence considered on the group, as it is my considered opinion, and that of my collaborators on a proposed book on Washington colonial coinage, that all of these pieces were made about 1815 to 1820. This conclusion is based on quite a bit of evidence -- no one point being conclusive, but taken as a whole, the data appears incontestable.

The following points bear this out:

(1) In contemporary books on English token coinage from 1795 to 1798 (Pye, Birchall, Conder), the 1791 cents, the Grate Cent and even the North Wales Token are illustrated and in one they even mention that the Washington pieces should be called American and not English. (There appears to be no question that all of the 1783 pieces were issued in England). No 1783 pieces are shown or mentioned !!

(2) The Double Head cent is often referred to in late 19th century auctions as being of more recent origin than the other 1783 pieces. From the die work, letter punches, and striking, it appears inconceivable that they were not struck at the same time. Hickcox in his original edition, in a footnote to page 83, says "A copper piece with the bust of Washington in military costume on each side, "Washington" over one bust, and "ONE CENT" over the other is believed to be a modern issue." However, Hickcox changed his mind and in the 1861 article in Bankers' Magazine (op. cit.) he lists the Double Head as a regular 1783 piece.

(3) Lord's "Supplement to the Cincinnati Detector" shows (p.24) both sides of the Draped Bust cent as current coin and underneath says as to value "one cent" (Washington's Day). These words Washington's Day mean something, but not the year 1783 !! Washington's Day must be around the 100th anniversary of his birth (1832) or the 25th anniversary of his death (1824).

(4) The words "one cent" would not have been used until after 1786 as mentioned earlier.

(5) The reverse of the Unity States cent could not have been cut until after 1793 when our first cents probably reached England. They undoubtedly did not see the patterns of 1792.

(6) The corded edge of the small Military Bust cents (sometimes called engrailed edge) was first used by the Soho mint on the 1799 issues of English copper, and on the token coinage the corded edge was first used on the tokens of 1812 to 1815 (see W. J. Davis -- "Nineteenth Century Token Coinage", 1904). The corded edge occurring on the small bust Military Bust cents and on a single known specimen of the Draped Bust cents (in Fuld collection) were contemporary with the other 1783 pieces. The corded edges on the Draped Bust restrikes has no relation to the 'original' usage.

(7) The flat border with the circular denticles around the edge as on the Military Bust and Draped Bust cents was a 19th century invocation. It was first introduced to the U.S. in 1828, but was first used on the Soho piece of 1799, and regularly

on the token coinage of 1812 to 1815 and on many of the Canadian tokens of the period, especially the Wellington tokens.

(8) Note the amazing resemblance of Washington on the Military Bust cents to the Wellington tokens of 1812 to 1815. This resemblance was first pointed out by F. C. Higgins in Numismatic Circular of 1902 (Vol. X, p. 5268). The writer independently noted this resemblance, and studied all available Wellington pieces to see if any identical letter punches were used. Unfortunately the size of the letters on the Wellington pieces and the Washington pieces is different, so no identical punches were found, but they are very similar. The Wellington pieces were undoubtedly struck during the period 1813 to 1815 (see E. G. Courteau, 'The Wellington Tokens of Canada' American Journal of Numismatics, Vol. 48, 1915). W. J. Davis states that they were struck per order of J. K. Picard who owned the large HullLead Works. (The only token with letters as large as the Washington pieces are Courteau 1, 2, and 3 and these are different from the rest of the series).

(9) A single original Draped Bust cent is known struck over another token. This piece from the Shulman Sale, April 3, 1959, Lot 1173 is ex. Mills Sale 135 and Winsor Sale 244 and Brand Collection. (Now in Fuld collection). Identification of the undertype took several years as it is not a regular token listed in either Dalton & Hammer or W. J. Davis (the 18th and 19th century standard token references). The undertype token reads I. Walker, FLIMBY PARK COLLIERY. It has reeded edge (not used on any tokens to my knowledge before 1815). We finally found this token listed in Davis and Waters book on "Badges, Passes, and Checks, etc." published in 1922 in the section on Colliery Checks (coal mines). The National Coal Board Library of London found the citation in R. L. Moores' "Victorial History of the Country of Cumberland", Vol. 2, p. 374 --- "In 1802 Mr. John Walker entered upon the Flimby Park Colliery and worked it until 1823. In 1802 it had a daily output of 70 tons, and gave employment to 23 men." --- It seems incontrovertible that the undertype token was not struck until about 1815. (This token is a rather scarce one). The Draped Bust cent on the coin is Fuld, Newman, & Vlack Type IA, State 2. The state 2 obverse die has filled letters in a number of places, and most pieces found are state 2, or state 3 where the letters have been recut.

(10) In the article by Higgins (Numis. Circ., X, 5268, 1902) he reaches the conclusions about the series that we propose here. To quote from his treatise -- "In both the old country and the new, certain well intentioned gentlemen were busy devising schemes for the sadly needed mediums of exchange, and producing artistic patterns in support of their contentions. In both, as well, various individuals occupied themselves in producing cheap and nasty tokens wherewith to content the popular demand of the moment for pence and halfpence. The private moneyers of the American Colonies - now 'States', produced only for their own provinces, but those of England drove a thriving trade in such stuff as they could dispose of to merchants and traders with 'foreign parts'. Hence the temptation to imitate familiar American designs and the production of so many so-called American Colonial coins, which, though interesting today from the very intentions which brought them forth, are

in reality 'Brummagem' ".

"But exceptions to the latter fact exist and they will be specialized. (Note - in the part of the article not quoted, he states the 1791, 1792, 1793 and 1795 pieces are contemporary). The first of the 'Washington Cents' usually quoted in Catalogues and Numismatic treatises are those soi-distant, of 1783. W. Carew Hazlitt in his handbook on Coin Collecting says of them that with those of 1791 they - 'are the best known. The former has been restruck from the original dies still in existence; a proof in gold is advertised in a recent Continental Auction Catalogue.' We should think so! Now let us call the most common sense of the most ordinary of coin fanciers to bear on the subject. There are four types of the Washington cent of '1783'."

Higgins then describes the Unity States cent, the Draped Bust cent, the Military Bust cent and the Double Head cent. He goes on to state "Here is a nice lot. To begin with 1783 is purely arbitrary, and let us put it 'Medallic' date, being that of the establishment of 'Independence' by 'Washington'. Secondly, the reverse of No. 1 (Unity States) is manifestly the imitation of a 'Cent' reverse which never came even approximately into existence until 1792 or, of this particular type until 1793." (Note - Higgins was undoubtedly unaware of the Birch pattern cent).

"On the reverse of the second type we have a 'Liberty' who seems an old friend. It is 'Kuchler's Britannia' as first engraved for the Boulton 'Soho' coinage of 1797, and any one who will take the trouble to compare this reverse with the English halfpenny of 1806 - 7, will discover the palpable imitation of the latter, one found on innumerable British tokens of later date. In fact the writer has one dated 1851 from the great Exhibition of the Crystal Palace which was struck in that building, only the obverse presents a Kangaroo and the legend over Miss Liberty - Britannica is 'Australa'." (Note - Apparently Higgins was unaware of the W. J. Taylor mule of 1851 which actually used the Draped Bust reverse rather than the Australa type -- a curious coincidence).

"The obverse of the third '1783' Washington (the Military Bust) betrays a striking inability on the part of the engraver to vary from a portrait of the Duke of Wellington, which began to adorn halfpenny tokens somewhere between the Pennsular Campaign and Waterloo, and which were repeated ad nauseam for the benefit of the Canadian public. (As Courteau points out they could not have been struck before 1812 - 13). Finally, the minute letters of the exergue smack strongly of - say - T(homas) W(yon) I(nventor) and E(...) S(culpsit). Now Mr. Thomas Wyon who in addition to his being the founder of a famous line of Mint Masters and Engravers, was an excellent man of business, and had a metal shop in Regent Street, London, flourished about 1818 and his successors long after, which probably accounts for the preservation of the dies and the restruck proofs in gold &c." (Note - Wyon flourished much earlier in 1790 !)

"4. is so modest and unassuming (the Double Head cent) that one dislikes to find fault with it. There is no date and the bust which is not labelled 'Washington', may be intended for Wellington after all....."

Higgins admits he may be in variance with Crosby and Dr. Clay, but his article in 1902 is the only one that puts these pieces in their proper category. Higgins was the first author to reach these conclusions.

(11) But to get back to the point, now that we have established roughly when the 1783 Washington tokens first made their appearance, is Higgins correct in his identification of the initials? I do not think so. It is too much a stretch of the imagination to call the I inventor and the E S Sculpsit. Although Forrer incorrectly lists T.W.I. in his reference, there is one engraver who correctly fits the bill of not too much experience (he was very young in 1820) as the dies are not the caliber of Thomas Wyon (who did make excellent portraits of Washington, such as the Repub. Ameri. medals -- Baker 68 and 69, Raymond 5 and 6 -- and the more articulate medals after the Wright portrait -- Baker 66 and 67, Raymond 11 and 12 --). They are all signed WYON or T. WYON and were struck much earlier, 1796 to 1800. The engraver to whom we credit the piece is THOMAS WELLS INGRAM. Forrer states (Numis. Circ. XII, 7700, 1904) that Ingram was an "Engraver and die sinker employed at the Soho Mint, Birmingham. He worked from about 1820 to 1865. His signature which usually occurs in full, ....." In 1827 - 28 he was located at 131 Snow Hill, Birmingham, as he produced calendar medals in these years signed T. W. INGRAM with his address (M. & G. Fuld, Numismatist p. 416, April 1958). Since the die work on these pieces is not superior, and Ingram was quite young about 1815 - 1820 when we assume these pieces were made, it is quite likely that he could fill the bill as the engraver of most if not all of the tokens.

The identification of the initials E.S. is more hypothetical, but we assume it refers to the profile portraits of Washington drawn by Edward Savage, both in military and civil dress, from whom Ingram could conceivably have copied the pictures. Both types of Wyon medals (the Rep. Ameri. and Command Resumed) mentioned earlier used the Wright portrait and are a much more presentable characterization of Washington. (For details on Savage, see E. B. Jackson "Original Portraits of Washington", Boston, 1882; W. S. Baker "The Engraved Portraits of Washington", Phila., 1880; and S. V. Henkels catalog of the "Carson Collection of Engraved Portraits of Washington", Phila., 1904).

In summary, it is my considered opinion that all the 1783 Washington cents were struck during the period 1815 to 1820 originally, and most if not all engraved by Thomas Wells Ingram and struck at Soho. The first restrikes were made by W. J. Taylor in 1851, and the second restrikes of the Draped Bust (the regular corded edge types) by W. S. Lincoln and Sons in 1860.

In the forthcoming monograph by Messrs. Newman, Vlack and Fuld

the entire Washington colonial series will be covered in detail. As a matter of interest to readers of The Colonial Newsletter, there are 10 obverse and 7 reverse dies of the Military Bust cents in ten combinations. All but one are of the large bust type and only two die combinations can make a pretence of being rare. (Actually, on an individual die variety basis, the small bust cent is the commonest die variety). On the Draped Bust cents, the 'draped bust with a button' type, at one time thought to be unique by Baker, has three obverses and three reverses in only three combinations. There are five obverse and three reverse dies used for the regular Draped Bust cents -- there are three original combinations of dies (two of which are extremely rare) and three restrikes (two of which are rare). There are only single die types of both the Unity States and Double Bust cents.

We might add that any of these 1783 pieces in strictly mint state with original red color are excessively rare. Only three specimens have been seen with mint color and these are all military bust types. Specimens in about uncirculated condition with dark chocolate color are occasionally found of all the series.

George J. Fuld



The Flimby Park Token  
(with reeded edge)

